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Should The Northwest Grow Markets For Forest Biofuels?

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Cyndi Lauper makes a stop at Britt in Jacksonville on June 15 as part of her *She's So Unusual* tour. (See Artscene p. 28 for details)



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ON THE COVER

Scientists have raised concerns that replacing fossil fuels like diesel and coal with forest biomass may actually increase greenhouse gas emissions. Forest thinning in the Applegate region of Southern Oregon.

PHOTO BY AMELIA TEMPLETON

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JEFFERSON MONTHLY

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PHOTO BY AMELIA TEMPLETON

Students gather in the cafeteria at Illinois Valley High. A wood pellet boiler heats the school, which serves about 350 students.



The Pistol River Concert Association presents 3 Leg Torso on June 15. (See Artscene p. 28 for details)



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Tuned In
Paul Westhelle

Lost in Translation

I recently exchanged email with a JPR listener who was frustrated that one of our translators was experiencing a degraded signal. After our communication, I thought it might be useful to dedicate my column this month to explaining how translators work and why recent developments have caused difficulties for some translators JPR has operated for decades.

A translator is a relatively simple device that captures an existing radio signal at a given location and then rebroadcasts it on a new frequency using a new, dedicated antenna system aimed at a given community. Translators were originally developed and licensed by the Federal Communications Commission (FCC) to allow full power stations to reach more people in their area by extending their signal. For example, a radio station's main signal travels through the air and can be heard by people as long as the signal is not blocked by a topographical obstacle (a mountain or hill) or the strength of the signal "runs out" based on its power level and antenna configuration (much like the range of water sprayed from a garden hose will depend on its water pressure and nozzle pattern). In mountainous areas, like Southern Oregon and Northern California, where mountains routinely stop radio signals that could go farther if not for the obstruction, broadcasters could simply locate a translator on high ground where it could be clearly heard and then redirect it to an adjacent valley. For JPR and its listeners, translators were magic – providing a way to extend public radio to small communities in a reliable, cost-effective way. JPR was an early adopter of translator technology and still operates one of the largest networks of translators in the U.S.

There are, however, two important things to know about translators. One is that they require two clear frequencies in

order to "work." An input signal must be able to be clearly captured at a given location, then through the "translation" process, its frequency is changed (so that it doesn't interfere with itself) and rebroadcast on a new output frequency which listeners tune in to hear. The second thing to know about translators is that they are considered

"secondary" service by the FCC. While this might seem like a minor technical nuance, it is a major distinction when rules are applied that protect broadcasters from interference. In essence, the FCC has determined that translators are nice to have but must take a back seat and

"tolerate" interference when a full-power station signs on in a nearby community that might cause interference on either the translator's input or output frequency. And, to make matters worse, if a translator that has been on the air for years serving a community actually impedes the signal of a new full-power station, even in a minor way, it must cease operating (which happened to JPR in Grants Pass in the '90s).

For many years, JPR's translator network has been a thing of beauty – catching a JPR signal and then rebroadcasting it to a new community of JPR listeners and supporters. In many cases, translators were daisy chained, where a main JPR signal would be captured by one translator then that translator would feed another, and so on. From the Klamath Basin to the coast, JPR linked translators to serve a large geographic region of rural towns, adding only incremental costs that were capable of being supported by small communities.

JPR's translator network started experiencing trouble in the 1980s when the FCC determined that religious broadcasters were eligible to apply for and operate frequencies reserved for "non-commercial, educational"

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...in the Northwest, biomass products like pellets are made out of branches and treetops left behind after a harvest or thinning, or from log milling waste, like sawdust.

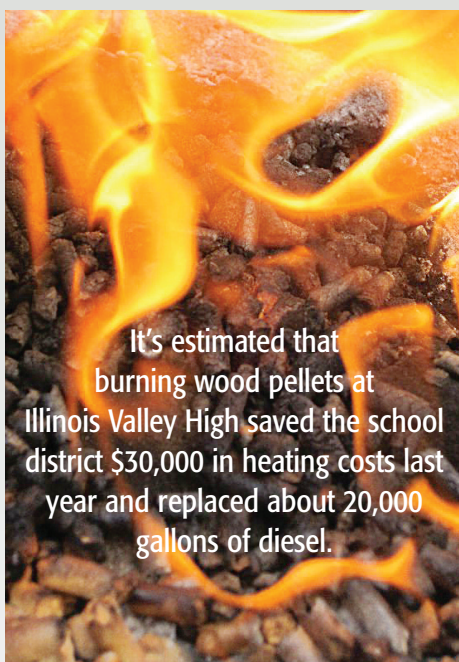
A slash pile at a timber harvest site in the Tillimook State Forest. Advocates of woody biomass say slash like this can be used to replace fossil fuels.

PHOTO BY MARCUS KAUFFMAN

Carbon Controversy

Should The Northwest Grow Markets For Forest Biofuels?

By Amelia Templeton



It's estimated that burning wood pellets at Illinois Valley High saved the school district \$30,000 in heating costs last year and replaced about 20,000 gallons of diesel.

Behind the noisy cafeteria at Illinois Valley High School stands a small silver silo that looks like it ought to hold a grain crop. This public school in southern Oregon is one of about a dozen in the Northwest heated almost entirely by wood pellets.

Twice a month, a truck stops by and fills the silo. The pellets sound like Rice Crispies popping as they slide through a system of PVC pipes into the firebox of a biomass boiler. A computer program connected to the school's thermostats controls the entire process.

Jim Bunge oversees maintenance and energy for the schools in Cave Junction, an old timber town west of Grants Pass. He realizes burning wood products might strike some as backward.

"It's not backward at all. It's pretty high tech, with the computer system. It's just

switching from a fossil fuel to a renewable energy source," Bunge says.

In 2011 the Three Rivers School District got rid of an aging diesel heat system at the high school. It installed this \$650,000 biomass boiler with the help of stimulus funding, an Oregon renewable energy tax credit, and a low-interest loan.

The boiler at Illinois Valley High is part of a broader initiative to replace fossil fuel use in rural Oregon with a literally home-grown source of energy. The group Sustainable Northwest calls it the "forest to boiler" movement.

Sawmills across the region have used bark, sawdust, and their own wood waste to generate heat and electricity for years. Now Oregon Gov. John Kizhaber is encouraging rural schools and hospitals to install high efficiency biomass boilers, making a renewable energy tax credit available. Policy-

makers in Washington state have also identified forest biomass as a vast, underused energy resource.

The Benefits

Proponents of forest biomass talk about a triple benefit: social, economic, and environmental.

Jim Bunge estimates that burning wood pellets at Illinois Valley High saved the school district \$30,000 in heating costs last year and replaced about 20,000 gallons of diesel. Those dollar savings will increase if the price of fossil fuel continues to rise. The district says the system will pay for itself in four more years.

The change has made the school more energy independent and kept dollars in the state: the boiler was built by a Portland company, and the pellets come from a company in Cascade Locks.

“The concept here is that we can be taking the byproducts of forest management and turning it into a sustainable homegrown fuel which competes really well with fossil fuels,” says Marcus Kauffman, Oregon’s state biomass specialist.

As for environmental benefits, proponents say a market for pellets and wood chips could help drive tree thinning and restoration east of the Cascades, where a history of overzealous firefighting has left many dry forests unnaturally crowded with small trees.

“Those trees have very little value; it’s hard to get a two by four out of them,” Kauffman says. “That means we have a significant amount of material leftover, all the biomass. Tops, limbs, branches. That’s the part we need to find markets for.”

Kauffman and others want to scale up the demand for pellets and chips by encouraging communities to install cogeneration facilities that could heat and power a neighborhood block or a university instead of just a high school.

The Question of Emissions

As Oregon and Washington work to develop new energy markets for pellets and wood chips, some scientists have pushed back and raised concerns that replacing fossil fuels like diesel and coal with forest biomass may actually increase greenhouse gas emissions in the near term.

After all, wood, like fossil fuels, emits carbon dioxide when it burns.

And calculating the greenhouse gas impact of swapping a wood pellet for fossil fuel



Jim Bunge stands in front of Illinois Valley High School’s biomass pellet silo.

is complicated. Scientists say the carbon dioxide balance sheet for forest biomass hinges on a series of questions that do not always have precise answers:

- How much of the wood in a forest is photosynthesizing and breathing in carbon dioxide, versus decaying and sending that carbon back in to the atmosphere?
- How long do the two-by-fours in a home last?
- How efficiently can you burn a wood pellet?
- How likely is it that a stand of trees will burn, and is a forest thinning treatment effective enough to actually prevent a wildfire?

“Biomass burning from wood pellets releases a large amount of carbon dioxide in the atmosphere, a carbon debt that can last for decades,” says Beverly Law, a professor of global change biology at Oregon State University.

Law is the coauthor of a study published in the journal *Nature Climate Change*. The study found that large-scale bio-energy harvest in Northwest forests could increase regional carbon emissions over a 20 year time frame.

Many previous studies have assumed that all wood in a sustainably managed forest will eventually decay or burn and be replaced by new growth that soaks up more carbon dioxide, so burning biomass in a

boiler or power plant doesn’t add any new carbon into the atmosphere.

Law says that often, it takes decades or longer for new forest growth to recapture the burst of carbon that’s released when pellets or wood chips burn. Meaning it takes years before the use of woody biomass for energy actually decreases carbon emissions, even if it takes the place of a fossil fuel.

“If you look at (the forest) as a bank, it takes a long time for the stock to build up. And the carbon stays there as long as it’s not being cut. You’ve built up assets very slowly, but it’s very quickly emitted to the atmosphere when you combust it.”

Law contends that if policymakers want to cut carbon emissions as quickly as possible to limit the impact of climate change, burning biomass isn’t an effective strategy.

Some are critical about studies by Law and others, which assume that whole trees will be harvested to produce pellets or chips. Oregon’s Kauffman says that assumption is wrong: in the Northwest, biomass products like pellets are made out of branches and treetops left behind after a harvest or thinning, or from log milling waste, like sawdust.

Biomass proponents say studies like Law’s likely overestimate how much CO₂ would enter the atmosphere immediately and underestimated how much could remain locked up in conventional wood products like two-by-fours that are relatively long lasting.

Research suggests that using slash or harvest residuals instead of whole trees

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Jefferson Almanac

John Darling

This New Century Has Birthed a New Dimension

In 15 years of doing these essays, I've always tried to focus on something about the State of Jefferson — and now it seems time to realize this includes an invisible new layer called Facebook. Most of my 600+ “friends” live in Jeffersonia and this is how I know and communicate with them.

Many I never meet, though I have specifically gone to coffee with two or three because they were so interesting and fun and we had gone beyond being digital friends. Sure enough, they were fun in person and we have become real, 3-D friends.

I notice people love to diss Facebook and call it a time suck. It gets ridiculed for all the cat pics, angry political memes and tiresome reminders that you are loved and should get rid of the negative people in your life. So you learn to scroll fast. Stopping to watch a video is almost out of the question. Incoming “personal” posts are mostly promos anymore and only deserve a quick scroll.

So, it's not perfect. It's in its first decade. But it's a miracle that has changed the world, given us a “town square” in which to hear and be heard — and to reach hundreds of people instantly. And it's free! If they charged \$40 a month, would you pay? I click the FB icon almost instinctually, happy to find one red flag in the top left corner — or to have a meme or scenic pic of mine get a like! Wow. Someone sees me and thinks I matter and gives me a stroke! Such an adolescent need but there it is.

People say it's addictive. It is. But that shows how starved we were for connection, community, being seen!

I am puzzled by people who aren't on Facebook and still email everything. They say FB exposes them and robs their day and they insinuate it's childish and they are above it. If asked why I love it, I say that's the whole idea, that it exposes me! I let the world see who I am, what I think, what my



Who foresaw this web of friends,
each communicating to the other
at will and being seen by all?

values are, what I find funny, what the kids are doing, what is beautiful enough that I take a pic of it and post it.

These hours are not wasted. They form a permanent timeline, a scrapbook, an album of what I've done, thought, been, said. And I get to know theirs. I unfriend fundamentalists and rightwing nuts and, I'm sure, get a tilted but happier view of the world. Like-minded people are attracted to me and their posts get programmed by Facebook's curious intelligence to be posted more often on my wall. I get 50 birthday wishes. That feels good.

I feel people haven't really learned yet how to talk on Facebook. We're conditioned not to talk too much about ourselves or be too opinionated — and to “be positive.” But the platform is essentially asking you to reveal yourself and tell us who you are, even your opinions and dark side, isn't it? But keep it concise; don't go on and on every day about it.

There's a tendency to think you “should have something important to say” or very witty or helpful (something Deepak Chopra might say). But we can't always do this, so we just “like” a few posts and click on our way. Like you! Like you! Bye!

Facebook brings up a big question — one we deal with all our lives: should I be the real me and risk ridicule or should I conform, be pleasant and be sure of acceptance. Most go the safe route, making Facebook 95 percent tedious pabulum.

But I am trying something new. I am posting my “Stories of the Last 24” which breaks all those rules and treats all events and even thoughts equally, no matter how innocuous — such as: Had lattes on Noble's sidewalk with son Colin. He put in his earbuds and read the whole time. Loved it. What is better than this on a spring morn? Stubbed my toe, painful. Planted kale, corn, tomatoes. Taught him how to do it. He liked it. Couldn't get in Playwright Pub for the Suspects, so danced on sidewalk. Read book on the Curse of the Kennedys. They were driven by the shame of being seen as drunken Irish apes. It got 15 likes! People read the whole thing! Clearly, it was a “Day in the Life,” with no big meaning, message or wit. It was “meaningless” but fascinating. It was harmless. It had no point. It just was. I honored my pointless day and essentially said, hey, if I have but one day on this planet, let it be like this one.

In sum, I am astounded at Facebook. Who foresaw this web of friends, each communicating to the other at will and being seen by all? We walk around, taking it for granted (ditto Google, YouTube, iTunes, all of it) but, far from dissing any part of it, I will get on my knees in gratitude for this miracle that has changed the world, sucked a lot of boredom and isolation out of it — and made it fun.

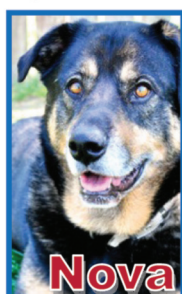
John Darling is an Ashland writer.

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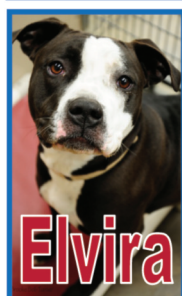
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King Lear and the Power of Surprise

Billed as a “Chronicle History,” Shakespeare’s *King Lear* was first performed in 1606 for King James and his court as part of the festivities around the Christmas holiday. The audience would have been familiar with the anonymous *True Chronicle History of King Leir and his three daughters*, produced in London in 1594 and published in 1605. In this earlier take on the legendary story, Lear’s initial error in abdicating power was reversed by a happy ending. Lear reconciled with Cordelia and their joint campaign against her wicked older sisters restored him to the throne. To King James, then, who must have been expecting lighter entertainment, Shakespeare’s play would have come as a huge shock. The impact of this premiere performance is of course impossible to replicate. Yet from its opening moments, the fascinating *King Lear* onstage in the OSF’s Thomas Theatre shatters preconceptions, forcing us to witness the powerful tragedy with virgin eyes.

The action itself of *Lear* follows a strategy of surprise: again and again hopes are raised only to be toppled into despair. After Lear disowns his precious Cordelia, the King of France sees her true value and weds her. Thus while Lear’s remaining daughters, Goneril and Regan, withdraw their hospitality, and drive their uncrowned, unhinged father out into a raging tempest, the audience is reassured by the knowledge that across the Channel, a military response is in the works. Even as the subplot compounds the cruelty and chaos—Gloucester is tricked by his heartless bastard Edmund into condemning his loyal son Edgar, and Edmund’s malice fuels the twisted ambitions of Goneril and Regan—there is hope. Cordelia and the forces of virtue have landed on England’s shores. Then suddenly the King of France is called home on domestic business, and when the troops engage, Cordelia is defeated and imprisoned.

Meanwhile, Albany stands up to his vicious wife, but cannot bring himself to side with France against England. A servant rises against Cornwall and deals him a mortal wound in trying to prevent him from gouging Gloucester’s eyes. But the blinding happens anyway, and the servant is slain. Most heroically promising is the transformation of Edgar, whose disguise as a madman protects his sanity and compassion. He provides constant, choral reminders that all is not lost. Then he even wins the climactic duel against Edmund, and this malevolent soul is moved in his dying moments to rescind his orders for the murder of Cordelia and Lear. But the messenger arrives too late.

The modern audience familiar with *Lear*, shows up for the play braced against its bleakness, its teasing of hopes. We know Lear’s “tragic flaw” will wreak havoc and that Gloucester’s metaphoric blindness must become real. We know Goneril and Regan are monsters and Cordelia, too good to survive. Edgar is a gullible straight-arrow, and Edmund, who drags both families over the brink, is a ruthless villain. All these fixed notions preserve distance between us and the events onstage. Then Rauch and his astonishing cast begin hitting us with new surprises. We lower our guard, and the difficult, paradoxical truths about our human condition begin to land.

The first unusual choice is to cast two alternating actors as Lear. Michael Winters’ King has a weak heart, which he clutches at moments of stress. It’s this debility that prompts his retreat from power, and his court seems to expect this. Wandering in the storm, he is a lost soul, vulnerable, childlike. Jack Willis’s Lear, on the other hand, clutches a flask and waves it around as his reason for abdicating responsibility. He’s an alpha-dog, and although Gloucester and Kent knew of his plan to step down, the rest of the court is hyper-shocked when he

voices this “darker purpose.” Pelted by the storm, his rage crashes against his impotence and blows his mind apart.

Just as these contrasts defy preconceptions about the role, the siblings are played against type. Sofia Jean Gomez’s Cordelia is stubborn and rebellious. She sports spiky purple hair, a revealing get-up, and an adolescent’s righteous eye for hypocrisy. She’s definitely her father’s daughter. So are Vilma Silva’s controlling Goneril and Robin Nordli’s seductive Regan, though they masquerade at first as variations on Stepford wives, appearing in the formal, pastel gowns of traditional femininity. Neither starts out intrinsically bad. Cordelia challenges their motives before she departs for France, but this Cordelia would: she probably doesn’t trust anyone over thirty. In fact another of Rauch’s surprises is an extra, early intermission, which emphatically punctuates Goneril’s case against her unruly father and his knights.

Raffi Barsoumian’s Edmund is a returning veteran, ramrod straight and unemotional in a green beret. Blighted by illegitimacy, and trained to serve in a war that conjures Iraq—think gratuitous aggression under invented pretexts—this Edmund is not about to measure his ambitions against abstract ethical standards. He’s awfully appealing for a villain. Partly it’s his sardonic humor. Partly it’s the surprise tricks he pulls that induce audience members to connect with him.

Benjamin Pelteson springs another surprise as Edgar, when he enters in a rumpled velvet suit holding an open champagne bottle. His portrait of a boozing rich kid accounts for the ease with which he falls prey to his brother’s maneuvers early on. His prior identity as a party boy might also explain the rigidity of his moral compass once he’s sober. And surprise is the Fool’s job description—his topsy-turvy imagery, his bursts of clarity in the midst of nonsense. Daisuke Tsuji plays this role to the hilt, somehow modeling tragic and comic masks simultaneously. His performance begins before the play actually does and ends with a shock. Details of his performance would ruin it: you have to be there.

Maybe the greatest surprise of this production is how quickly we recognize these characters, how intimately we feel we know them. In one of its most memorable moments of visual poetry, the doomed Gloucester leads Lear and his diminished retinue out of the storm in search of safety. Hand in hand in muddy tatters they file off, like chil-

dren on a school outing—a King, a Fool, and a fugitive feigning lunacy, and a doggedly loyal friend. It’s a dizzying image of the insignificance of our little lives and the enormity of our need.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the memoir *Entering the Blue Stone* (www.fuzepublishing.com)


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Inside the Box

Scott Dewing

The Big Deal about "Big Data"

We create more data every day than the amount of data created from the dawn of civilization up until around 2003. Think about that for a moment, try to really comprehend that and you'll realize that it is incomprehensible. Every text message, every email, every picture upload to Facebook, every tweet, every YouTube video, every search on Google, every clinical diagnosis entered into a database, every airline ticket purchase, every financial transaction—the list goes on and on and on until every 24 hours a massive quantity of data is created. When it comes to data, size matters. This is "big data" and it is the latest big thing in technology.

There is no precise definition of "big data". Google it, and the top hit for the phrase is Wikipedia: "Big data is a collection of data sets so large and complex that it becomes difficult to process using on-hand database management tools or traditional data processing applications."

According to Viktor Mayer-Schönberger and Kenneth Cukler in their recent book *Big Data: A Revolution That Will Transform How We Live, Work, and Think*, "There is no rigorous definition of big data. Initially the idea was that the volume of information had grown so large that the quantity being examined no longer fit in the memory computers use for processing, so engineers had to revamp the tools they used for analyzing it all."

Or to put it another way, the amount of data we were creating had outstripped our ability to usefully analyze that data. The ability to analyze data is the key to transforming that data into information. Without analysis, data is just a collection of bits without context and meaning. The

word "data" comes from the Latin *datum*, "that which is given". In terms of computers, "that which is given" is commonly referred to as "data entry" or "data collection". This can range from manual entry of data by a human being to the collection of data by remote sensing systems

such as satellites taking pictures and transmitting them back to Earth to be collected in a database. A "database" is simply a collection of data, of "that which is given".

A database has structure in the form of fields, records, and files. A field

is a single piece of data. When you fill out an online form, you enter data into fields such as "Last Name", "First Name", etc. One complete set of fields is a "record" and a collection of records is a "file". You and I could fill out the same online form, providing data in the same fields, however, we each become a unique record in the collection of records stored in a file on a computer somewhere.

And none of that data has any real value without analysis. This is the true power of databases, to extract and analyze the data that has been collected within it. This is how data is transformed into information that can be used to make decisions (and hopefully good ones).

So let's return to this concept of humanity collectively creating more data *every single day* than the amount of data that was created since the dawn of civilization up until 2003. Daily, the "that which is given" is mind-boggling tremendous and has outstripped our ability to transform the vast majority of it into information, or "that which is useful".

The holy grail of "big data" is creating intelligent analysis tools that can process vast quantities of disparate data and trans-

Without analysis,
data is just a collection
of bits without context
and meaning.

form it into useful information. Who's interested in big data? Well, pretty much everyone in every field from science, to healthcare, to retail, to government.

"Big data refers to things one can do at a large scale that cannot be done at a smaller one, to extract new insights or create new forms of value, in ways that change markets, organizations, the relationship between citizens and governments, and more," write Mayer-Schonberger and Cukler in *Big Data*.

A great example of big data that comes from the sciences is the Large Hadron Collider (LHC), the world's largest and highest-energy particle accelerator. To grossly oversimplify the LHC, atomic particles are accelerated in an underground tunnel that is 17 miles in circumference. These particles then collide with other particles and high-tech sensors are used to collect data about these collisions. While the particles are atomic, the data generated from their collision is astronomic.

Scientists estimate that LHC experiments churn out about 25 petabytes of data every year. One petabyte (PB) is equal to 1,024 terabytes (TB). A higher-end modern desktop computer will have a 1TB drive. So the data generated from collisions in the LHC would completely fill the hard-drives of 25,600 computers. This is why the builders of the LHC, the European Organization for Nuclear Research (CERN), also built the LHC Computing Grid, which is comprised of more than 170 computing facilities across 36 countries, to store and process all this data. This is big data.

Why is it important? Well, in a nutshell, scientists are attempting to recreate the conditions present at the theoretical beginning of the universe to help answer some of the unresolved questions in particle physics that will explain how all of this came to be. Without big data, these questions would remain unanswerable. And once we've answered the "how" then maybe that information will help us to definitively answer the "why".

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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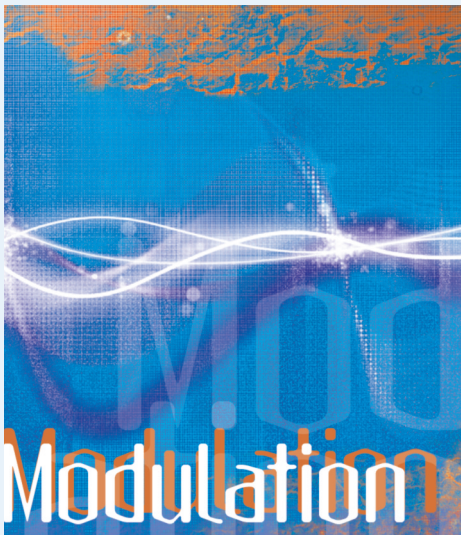
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Recordings

Eric Teel

GOODBYE TO OUR DEAR FRIEND: **James Brad Ranger** (1952-2013)

During our April Fund Drive, which is typically a time when people around here are in a busy but celebratory mood, all of us at JPR were saddened to learn of the passing our dear friend and colleague Brad Ranger. Brad succumbed to pancreatic cancer after a lengthy battle.

Brad joined the JPR family over a decade ago, and over the years showed incredible professionalism and dedication to the art and craft of radio. From running a control board in the wee hours of morning and night, to anchoring chaotic hours of final-day fundraising, to hosting our signature music program *Open Air* right up through the beginning of March, Brad's contribution to Jefferson Public Radio was tremendous.

Brad's lifetime of radio experience granted him a rare combination of poise and flexibility at a public radio network that demands it on a daily basis. And his

love for the profession shined through during periods when there just wasn't room on the JPR staff. During those times, Brad came in to help anyway as a volunteer.

We'll miss him greatly.



PHOTOS COURTESY OF LINDA STEAD

Tuned In From page 5

use (those frequencies below 92 on your FM dial). When that took place, a host of new full-power stations came online and some posed problems for JPR translators. JPR adapted and built an extensive network of satellite full-power stations that are protected from interference which also enable us to provide an alternate program stream. In many cases, we applied for frequencies adjacent to our own translators so we would in effect protect ourselves. That strategy, however, significantly raised our operating expenses since full-power facilities have much greater requirements for tower space, utility costs and monitoring capability.

In 2010, Congress passed the Local Community Radio Act in response to relaxed media ownership limitations the FCC and Congress have implemented in an effort to deregulate the telecommunication and media sectors. This legislation paved the way for creation of new LPFM stations (low-power FM) in an attempt to diversify media ownership, which has become more predictably consolidated as a result of deregulation. Because JPR is a current licensee, we are not eligible to apply for new LPFM licenses. A wave of LPFM applications for non-commercial FM radio frequencies began in 2011 and a new window of applications opens later in 2013. When these new LPFM stations are authorized there is little doubt that further technical issues will emerge related to continued operation of our translators.

We will do our absolute best to preserve and improve JPR's service via FM translators - we know they are vital to communities that depend on them for our service. We are currently exploring alternative ways to feed translators when their input signals are experiencing interference. But, we want you to know that when problems surface it often takes an extended period of time to creatively develop solutions. Please continue to let us know when you experience difficulty receiving clear reception and understand we'll do everything possible to get you the best JPR signal possible.

Paul Westhelle, Executive Director
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would shorten the time lag before biomass burning reduces greenhouse gas emissions, but not eliminate it.

A Canadian study, for example, found that burning wood pellets to generate electricity in place of coal increased CO2 emissions for 16 to 38 years, depending on whether the pellets were made of harvest

residuals (branches) or standing trees. After that time lag, biomass reduced CO2 emissions.

John McKechnie, one of the study's authors, cautioned that the calculations were based on forests in Ontario and that the CO2 emissions could be significantly different for biomass from a Northwest forest.

McKechnie's study didn't consider wood pellets made from sawdust, but he says those could be considered carbon neutral, as long as that sawdust wasn't diverted from some other use like producing particle board.

Reducing the Risk of Wildfire

Finally, there's the question of removing trees to reduce wildfire risk and how that impacts carbon emissions.

Kauffman says that if biomass pellets and chips are produced as a result of a broader management strategy of thinning eastside forests to reduce the fire risk, they play a role in reducing CO2 emissions.

And that is the state's vision for biomass production.

Jeremy Fried, with the Forest Service's Pacific Northwest Research Station, has conducted extensive research on forest

The boiler at Illinois Valley High is part of a broader initiative to replace fossil fuel use in rural Oregon with a literally homegrown source of energy.



ABOVE: Wood biomass chips.

LEFT: Biomass boiler at Illinois Valley High School, constructed in Portland.

PHOTO BY MARCUS KAUFFMAN

stocks and fire treatments.

Fried says tree thinning treatments can be an effective way to reduce overall carbon emissions, in forests where the fire risk is high.

"If you do it on the Olympic Peninsula where fires happen every 200 years, it would be pretty difficult to justify the benefit. If you do it on the east side of Oregon, where fires happen every 20 to 50 years, it does make sense," he says.

Fried says the most effective thinning strategy involves removing a combination of large trees, which can be milled, and smaller material, suitable for turning into pellets or chips.

There is a caveat, though. Based on his research, Fried says thinning only reduces emissions if the treatments are effective and actually prevent trees from torching or spreading a crown fire. In some parts of the forest landscape, preventing that kind of a fire is nearly impossible. Fried has estimated that thinning for fire prevention is effective - and therefore reduces CO2 emissions - on about a third of dry forest acres in the region.

Fried cautions against putting too much stock in any one analysis of how forest thinning or biomass harvest will affect forest carbon emissions.

Much of the science is based on modeling, he says, and even the simplest models - say, a model that predicts how much carbon is in a single Douglas fir tree - produce results with a great deal of uncertainty attached.

"It's really hard to say definitively whether something is [carbon neutral] or not, because it's an 'all depends' kind of thing," he says.

Amelia Templeton is a reporter for *Earth-Fix*, a public media project of Oregon Public Broadcasting, Boise State Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Northwest Public Radio and Television, and Southern Oregon Public Television.



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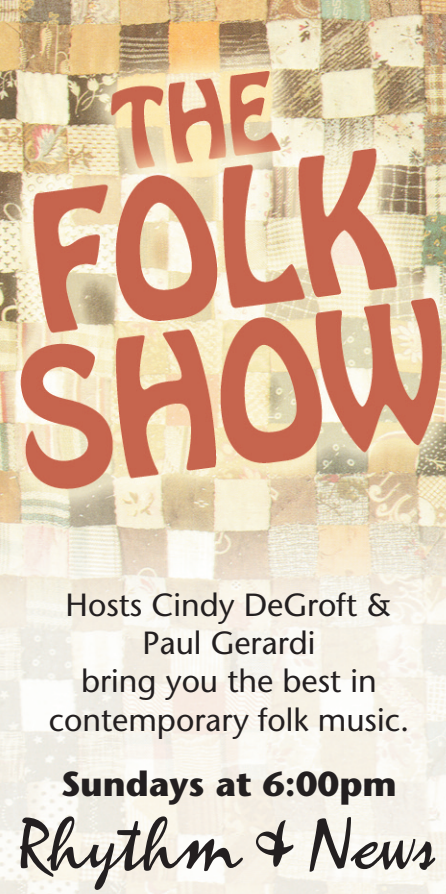
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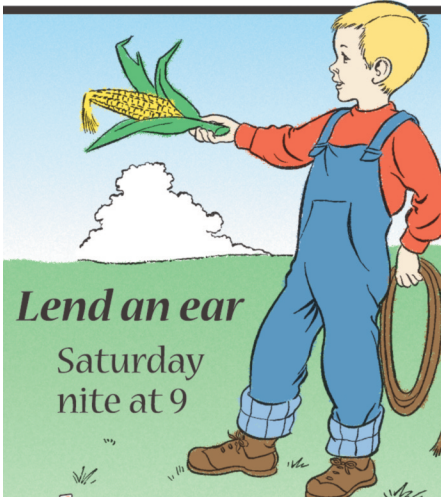
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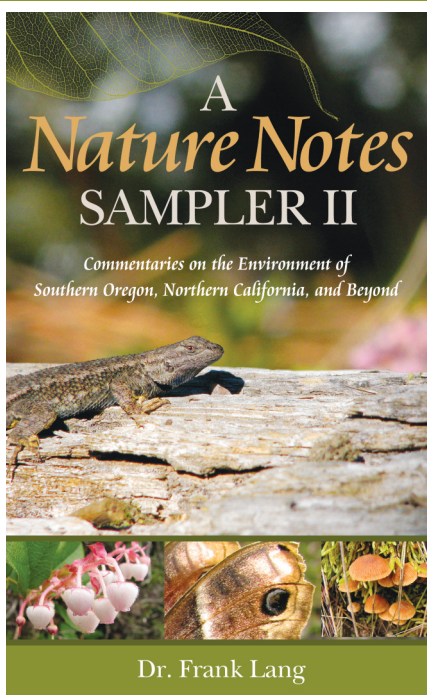


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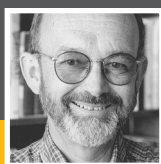
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Nature Notes

Frank Lang

Social Wasp Nests

One of Nature Notes nature spies told him that he had seen a strange sight, a row of wasps of some kind or another munching away on the top of the Port Orford cedar railing of his deck. Then, one at a time, they would fly away to a place underneath the house eave. Dr. Smarty Pants Know It All Nature Notes told his spy that he was watching social wasps getting together wood fibers to make paper for their nest.

Social wasps are familiar to all of us and strike terror in to the hearts of both young and

old. They are the yellow jackets, bald faced hornets, and paper wasps that build nests in trees, underground, and in and around your house, especially under eaves or underneath your deck. Why terror? First, their coloration screams, leave me be! Yellow and black, white and black, don't touch me or I'll touch you, hard. Except



Winter is a good time to take a close look at what an architectural marvel these nests are.

for young children, who soon learn, either from direct experience or the wild antics of their parents or older children, that strikingly colored bee-like insects pack a powerful punch.

Worker wasps are



sterile females. Their modified egg laying apparatus is attached to a sac containing venom. When a nest is threatened or the individual hornet harmed, the smooth sharp hollow stinger is thrust into the flesh of the offending human and venom pumped in amongst the tissues of the human body. The venom is a mighty mix of organic compounds: histamines, kinins, enzymes, toxic polypeptides and the like that cause pain, and even worse, adverse immune responses in some sensitive humans that result in anaphylactic shock, which may lead to death if not promptly treated. The venom may also include pheromones, substances that tell fellow wasps to come help repel the offending creature.

Our wasps have an interesting life cycle. Except for rare circumstances, all but last year's fertilized queens over-winter, hidden away in cracks and crevices outdoors. In the spring they fly about, find a suitable spot, and build the first few cells of the nest where she lays fertile eggs, feeds the developing larvae until they become adult sterile female workers. The workers then take over nest building, larvae feeding, and nest protecting. The queen continues producing workers until summer's end when new queens form and unfertilized eggs turn into males. Mating occurs and next year's queens go off to hibernate.

The rest of the colony dies, the old queen, the workers, the males, everyone but the new queens. Old nests are not reused. Winter is a good time to take a close look at what an architectural marvel these nests are. Layer upon layer of gray paper made by wasps chewing up wood and fiber by nibbling away with their mandibles. Fibers are mixed with wasp spit to form paper. The layers insulate and waterproof the precisely formed cells within. Some wasp species build subterranean nests, other wasps hang them in trees or under eaves.

As a youngster, Nature Notes and his pals exercised their adrenal glands by throwing rocks at hanging wasp nests. Throw and miss, throw and miss. Then a hit and out would come the angry swarm and off would run the boys, legs and hearts pumping, adrenaline flowing, acting intended. Exhilarating. It was more fun than ringing doorbells.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



The Splendid Table

Lynne Rossetto Kasper

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



Farmers' Market Pasta

Recipe by Lynne Rossetto Kasper.

We've all had those post-farmers'-market moments when, while unloading your goodies, you remember that you actually bought three pounds of zucchini in an optimistic moment and now what the heck are you going to do with it? Well, this is what.

Think of this as a lemon-garlic salad dressing tossed with pasta, vegetables and cheese. The only stove time needed is to heat the pasta water.

Cook to Cook: The concept behind this recipe translates into any season. Think peas and asparagus cooked in the pasta water in spring, and broccoli, greens, cauliflower or butternut squash in the winter.

Ingredients

The Sauce:

- 6 large garlic cloves, finely chopped
- 1/2 medium red onion, cut into 1/4-inch dice
- 2/3 cup fresh squeezed lemon juice (about 3 large lemons)
- 1 fresh chile, seeded or not, and minced, or ground chile to taste (Aleppo is a one we like, and for fresh sting, a small Thai chile)
- 2 to 3 anchovy filets, rinsed (optional)
- Salt and freshly ground black pepper to taste

The Pasta:

- 6 quarts of boiling salted water in an 8-quart pot
- 1 pound pasta (fettuccini, tagliatelle or linguine)
- 1-1/2 pounds zucchini (5 medium), cut into 1/4-inch by 2-inch sticks

The Finishing Seasonings:

- 1/3 tight-packed cup fresh basil leaves, torn
- 1/4 to 1/3 tight-packed cup fresh mint leaves, torn
- 1 tight-packed tablespoon fresh oregano leaves, torn
- 1/2 cup black olives, pitted and coarsely chopped
- 3 to 4 tablespoons good tasting extra-virgin olive oil
- 1/2 cup whole toasted almonds, coarsely chopped
- 1-1/2 cups (6 ounces) shredded medium-aged sheep cheese or Italian or American Asiago

Instructions

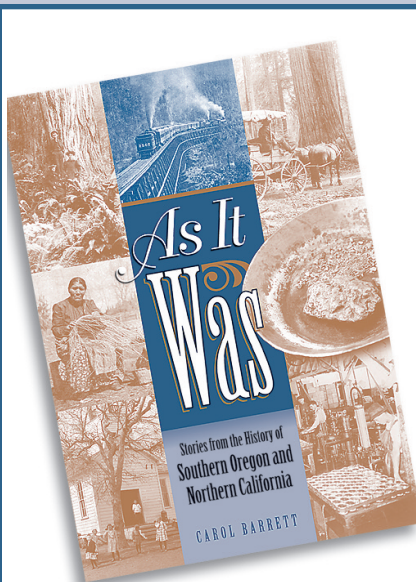
1. In a large serving bowl, combine the garlic, onion, lemon juice, chile, salt, and pepper to taste, and anchovy, if using. Marinate about 30 minutes.
2. Meanwhile, prep the rest of the ingredient. Drop the pasta into the boiling water. Add the zucchini 4 minutes before the pasta is done (check the box for timing). Once the pasta is tender but still has a little bite (al dente), scoop up 1/2 cup pasta water and set aside. Immediately drain the pasta and zucchini in a colander.
3. Stir 1/2 cup of the hot pasta water into the lemon juice mixture along with the herbs, olives and olive oil. Add the drained pasta, and toss to combine. Taste for salt and pepper (be generous with the black pepper), and then toss with the cheese. Serve hot.

Work Night Encore:

Farmer's Market Pasta Omelet: This is one way our frugal Italian ancestors turned leftover pasta into family supper.

Have the oven at 350°F. Beat together 1 to 2 eggs per person you are serving. Add a little salt and pepper, and fresh herbs if you'd like. Heat the noodles with a little hot olive oil in a non-stick 10-inch skillet with an ovenproof handle. Pour the eggs over them, stir a little to combine and slip the pan into the oven. Bake 15 minutes, or until the eggs are firm and cooked at the center of the noodles. Sprinkle with shredded cheese, cut into wedges and serve.

From The Splendid Table's How to Eat Weekends: New Recipes, Stories & Opinions from Public Radio's Award-Winning Food Show by Lynne Rossetto Kasper and Sally Swift (Clarkson Potter/Publishers, 2011). Copyright © 2011 by American Public Media. Photographs copyright © 2011 by Ellen Silverman.



As It Was: *Stories from the History of Southern Oregon and Northern California*

By CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Rock Hounds Contribute Gems and Minerals to Crater Rock Museum

by Alice Mullaly

The Crater Rock Museum that houses one of the finest collections of gems and minerals on the West Coast in Central Point, Ore., will be 60 years old this year.

The museum traces its history back to Delmar Smith and other rock hounds who established the Roxyanne Gem and Mineral Society to share stories and finds. In 1953, Smith constructed a small building next to his house to publicly display their collections.

A friend, Cap Mentzer, financed construction of a second building in the early 1970s. Later in the decade, realizing most of the original club members had died, Smith became concerned about what would happen to his extensive collection when his time came.

The Southern Oregon Historical Society accepted Smith's collection in 1979, and the Gem and Mineral Society kept the museum open with other members' collections. Smith's gems and minerals have since been returned to the museum.

In recent years a generous donation allowed the Crater Rock Museum to expand into a newly completed facility. School groups are frequent visitors, fulfilling the museum's mission to educate the public.

Sources: Morning News. Central Point, Ore. March 17, 1979; Crater Rock Museum. Viewed at www.craterrock.com/history_of_the_museum.

Machine Extracts Gold from Black Sand in Curry County

by Shirley Nelson

Since the 1850s, Curry County, Ore., miners have been searching for gold, using shovels, picks, sluice boxes, tunnels, giant water cannons, suction dredges and other techniques.

Above Agness at "Old Diggin's Rapid," where the Rogue River splits around an island, miners hoped to pick up nuggets from the river bottom if only they could divert and dry up the main channel. They built the dam, but a sudden storm destroyed their work.

In the 1930s, Dr. Roy Fitzgerald claimed he had made a machine to extract gold from black beach sands. When one of his investors charged grand theft, Fitzgerald was arrested and tried in a San Francisco court.

At the trial, a demonstration of the machine, resembling a hand-cranked ice cream maker, extracted about 10 cents worth of gold from some sand. The surprised judge postponed the case for experts to inspect the machine. On the way to his jail cell, Fitzgerald yelled out, "If you'll let me work the machine some more, I'll turn out enough gold to pay my bail."

The judge dismissed the case, released Fitzgerald, and told him and his investor to settle their differences.

Sources: Schroeder, Walt. *They Found Gold on the Beach*. Curry County Historical Society, Gold Beach, Ore. Morris Publishing. Kearney, Neb. 1999; Fitzgerald story Port Orford News Feb. 2, 1932; Curry County Reporter Jan. 14 and Feb. 4, 1932.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Poetry

David Meltzer

When I Was a Poet

When I was a Poet
I had no doubt
knew the Ins & Outs of
All & Everything
lettered
in-worded
each syllable
seed stuck to
a letter
formed a word
a world

When I was a Poet
the World was
a cluster of Words
splattered upon white space

When I was a Poet
I knew even what I didn't
I thought I knew the Game
whereas the Game knew me
played me like an ocarina

When I was a Poet
I was an Acrobat
a Tightrope Walker
keeping balance
in my slippers
on a wire above
Grand Canyon
Inferno
Vertigo

Oh I did prance
the death-defying dance
whereas now
death defines each second
of awaking

When I was a Poet
everyone I knew
were Poets too
& we'd gather at spots

When I was a Poet
aloof & above
free of Doubt
a Chopper view
encompasses grand
Map of the spread
of what's to know

hit the streets
from bar to bar
stooling Truth
to cadres
compatriots
jot dots
connecting All
together
as we've always known
Everything to Be

When I was a Poet
Everything was Possible
there wasn't Anything
that wasn't Poetry

Voyant supreme
skateboarding Void
no fear of falling
even when falling

When I was a Poet
Passion was a Wire
plugged into Nerve Ends
of lover Spines
charging our volts
with Jolts of Jazz
& deep juice
parting like Red Seas

When I was a Poet
Death was a metaphor
a traditional glyphic
rampant metaphysic
Immortality assured

while Dante's midway
or Coney's boardwalk
spilled over
& vanishing became routine
& all of the hummingbirds
who darted in & out of each line
got grounded

When I was a Poet
Everything was a Revelation
no Detail less than Cosmic

When I was a Poet
I Grieved & Raged
against Now & Then & Knew
it was all about Letters
shape-shifting into Words
& Poems that cd salve & solve
most Grievances
even Death's Silence

When I was a Poet
I knew Nothing
& Everything
& now
I'm in between
the lines
signs everywhere

When I was a Poet
no need to know it
Each word the word
revealing the word
I cd trace it like shooting stars

Each letter luminous
& liminal
& auratic w/ shimmer
to put them together
in the flow of flux was deluxe
swam in it
the light made seeing possible

When I was a poet
poetry was all there was
each beloved exalted
beyond the margins

everything & nothing was
poetry to me
all I could see & be
was poetry
heaven everyday
all the way down to
my grungy socks
up to my ozone wisdom
know zone

When I was a poet
it all made sense as
poetry in motion ongoing
forever & ever

Now at the end of the line
the letters assigned as words
sound out in brain's dome

When I was a poet
was a thief, a jackdaw
of all traits, straight
to the shining things

Jongleur, juggler
fast footed rollerskater
in rinks & poetry halls
swimming in yodel wobble
stretched tape of extreme waltzes
& blotched blue spots
turning ice into ink

When I was a poet
everything was Poetry
hummingbird & maggots hatching
Everything & nothing counted
all plugged into Heart Central

One of the key poets of the Beat generation, David Meltzer was the youngest poet in Donald Allen's seminal *New American Poetry* (Grove, 1960). Meltzer is the author of many volumes of poetry including *Arrows: Selected Poetry 1957-1992* and *David's Copy: Selected Poems* (2005). His most recent book, *When I Was A Poet*, # 60 in the Pocket Poet's Series published by City Lights (2011), was nominated for the Northern California Book Award in Poetry. Sections from the title poem appear here, and are used with permission. David Meltzer will make two appearances in Ashland this month: Saturday, June 8, he will conduct a seminar on poetry & poetics from 1-4 p.m. at the Ashland Public Library, and he and Julie Rogers will read their poems at Illahe Gallery on Thursday, June 13, at 7:00 pm. David Meltzer's website is www.meltzerville.com.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.



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Cheers to Medford Beer Week!

Ginger Johnson, Women Enjoying Beer

As the American beer industry explodes, so does the landscape of events and happenings to celebrate beer. One testimony to this is the idea and execution of a Beer Week, which has grown by leaps and bounds in popularity in the last several years. Philly Beer Week, started in 2008, is perhaps one of the longest running Beer Week celebrations with oodles of revelatory and educational opportunities to experience. And since Philadelphia began its Beer Week, well over 100 other cities have jumped headlong into this delicious arena.

Two Medford proponents of beer are following that lead and will be putting forth the 3rd annual Medford Beer Week, taking place **June 8th through the 15th**. This week long beer-focused occasion came from the desire to highlight and help people “understand the importance of quality beer.” The website sums it up well as a “city wide celebration” with happenings in Medford as well as surrounding areas to support the idea of bringing beer to life. Already in its 3rd year of existence, Medford Beer Week accomplishes a good deal of support and generates goodwill as well as economic activity in the greater Rogue Valley. It reminds us that beer can be a positive and enjoyable recreation, provides reasons for all ages to come together, and continues to contribute to economically sound neighborhoods and cities. Participating supporters, establishments and enthusiasts are “committed and care about the beer and food they serve.” What a beerific way to highlight an industry that is best described as a community unto itself!

Full information for this week of revelry can be found on the MedfordBeerWeek.com site. From marquis events to tastings to a festival at the end of the week to cap it off, there will plenty of flavor and beer enlightenment available to be savored. Watch the MBW events page for the latest updates and happenings. The Southern Oregon Craft Brew Festival is the affiliated weekend beer fest taking place Saturday June 15th from noon to 8 pm in Downtown Medford. Visit the home page for details at sobrewfest.com, Make plans now to participate in the merriment with friends.

Here are a few smart helpful tips to maximize responsible enjoyment at beer celebrations:

- Stay well hydrated with water. Bring a refillable permanent water bottle. A good rule of thumb is one glass of water for every beer consumed. If you're going to be outside, sunscreen is a must as well (even if it's cloudy).
- Be sure to consume food either before or with your beer. In addition to the responsibility factor, beer and food together open up a whole new sumptuous world of flavors to explore.
- Enjoy with others. When everyone's having fun, everyone's also looking out for one another.
- Think ahead about transportation. Walking, biking, skateboarding, bussing, driving. Whatever your mode of transport, ensure a safe return home by planning in advance and sharing your travel plans with others.
- Volunteering. Offering to volunteer at a festival is a very good way to be involved, give back to the community, and will often afford free entrance to the festival. Inquire with festival organizers about their volunteer needs in advance.

Being smart about your beer enjoyment and staying safe are two critical elements in making sure everyone can enjoy beer, even if you're not consuming it. Medford Beer Week, the Southern Oregon Craft Brew Festival, and all brewers want their beer consumed in moderation. Beer has always been



PHOTO BY GINGER JOHNSON

about bringing people together. Beer enthusiasts are characteristically friendly and the camaraderie is fantastic.

Building community around beer has long been a part of society. People have always gathered around fires and in halls and at homes, talked, hashed out ideas and made big plans. Beer's a great part of amicably bringing people together to participate in productive discourse. Just as public radio provides information and develops more engaged communities, beer mimics that coming together to improve quality of life and stability of towns the world over.

Join the celebration of beer during Medford Beer Week and at the Southern Oregon Craft Brew Festival, all taking place June 8th–15th in downtown Medford. The week will highlight local and regional breweries that want to support the State of Jefferson. You're sure to meet other terrific folks wanting to talk about beer, sip and nosh, and in general celebrate beer.

Cheers.

Ginger is a beer consumer, professional and enthusiast, running the company Women Enjoying Beer to educate consumers and professionals alike. Listen for her loud laugh, introduce yourself and enjoy a beer with her. She'll buy the first one.

Doc Severinsen Soloist at American Band College 25th Annual Craterian Concert

Ariella St. Clair


For 25 years, the American Band College has been offering band directors from all over the US the opportunity to learn from top clinicians while earning a masters degree in a three-year program on-line ad-

ministered by Sam Houston State University. As part of the program, over 200 band directors come to Ashland for 2 weeks each summer for hands-on instruction. At the end of each week, the ABC band gives a concert.

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Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Live Wire!

9:00pm The Retro Lounge

10:00pm Late Night Blues

Sunday

6:00am Weekend Edition

9:00am The Splendid Table

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm TED Radio Hour

5:00pm All Things Considered

6:00pm Folk Show

9:00pm Mountain Stage

11:00pm Undercurrents

Doc Severinsen *From previous page*



PHOTO BY ANDREA CANTER

Doc Severinsen is one of three soloists performing at this year's event.

To celebrate it's 25th anniversary, this year's concerts feature some extraordinary soloists and conductors.

The first concert takes place on June 25, 7:30 p.m., at the Craterian Theater at the Collier Center, 31 S. Central, Medford. Tickets are available through the box office at 541-779-3000 or on-line at www.bandworld.org.

Doc Severinsen, for 30 years the trumpet player and band director for the Tonight

Show with Johnny Carson, is one of three trumpet soloists. Since 1992, Doc Severinsen and His Big Band has performed Ellington and Basie standards, pop, jazz, ballads, and big band classics throughout the US. Severinsen's other band – Doc Severinsen and the San Miguel 5 – performs classical Spanish with a jazz flair, Latino and American ballads, plus some movie music and Django Reinhardt gypsy jazz.

The other two trumpet soloists on June 25 are Bobby Shaw, who performed with the Tommy Dorsey Orchestra, Woody Herman, Benny Goodman and others, and Allen Vizzutti, who has played with Chick Corea, the Airmen of Note, Woody Herman and a host of orchestras.

Johan de Meij from the Netherlands is one of three guest conductors. He will conduct the premiere performance of a new arrangement of music from the famed *Riverdance* show created by Irish composer Bill Whelan. The two composers are collaborating on the piece. Whelan will be in attendance and will be part of a video celebration of his work.

Other guest conductors on June 25 are Arnald D. Gabriel, former commander/con-

ductor of the US Air Force Band, and Paula Crider, Professor Emerita at the University of Texas.

The second ABC concert is the Fireworks concert held at the Ashland High School Football stadium on July 4 in conjunction with Ashland's fireworks display. Gates open at 6:30 p.m. and show starts at 8 p.m. Tickets at www.bandworld.org or at Cripple Creek Music in downtown Ashland.

Solist on July 4 is Harry Watters, virtuosos trombone player with the US Army Band. Guest conductors are Brian Balmages, currently Director of Instrumental Publications for The FJH Music Company and a guest conductor of prestigious orchestras throughout the US, and Kanat Akhmetov, chair of symphonic and operatic conducting at the "Kurmangazy-Conservatory" in Almaty, Kazakhstan.

PROGRAM GUIDE CLASSICS & NEWS

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Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Lyric Opera of Chicago
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4:00pm All Things Considered
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7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
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12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

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Classics & News Highlights

* indicates birthday during the month.



Anna Netrebko stars in the Lyric Opera of Chicago's production of Puccini's *La Bohème*.

First Concert

June 3 M C. Lecocq*: Act I of *Mam'zelle Angot*
June 4 T Bach: Cello Sonata No. 2
June 5 W Mussorgsky: *Khovanshchina Suite*
June 6 T Shostakovich: Piano Sonata No. 2
June 7 F Szell*: *Variations on an Original Theme*

June 10 M Vaughan Williams: *Five Variants of Dives and Lazarus*
June 11 T R. Strauss*: Cello Sonata
June 12 W Schmitt: *La Tragédie de Salomé*
June 13 T Mozart: Quintet for Piano and Winds
June 14 F Delibes: Selections from *Sylvia*

June 17 M Gillis*: Symphony No. 5½: *A Symphony for Fun*
June 18 T McCartney*: *Tuesday*
June 19 W J. Stamitz*: Sinfonia pastorale
June 20 T Offenbach*: Overture, Ballet & Grand Waltz from *The Rhine Fairies*
June 21 F JCF Bach*: Trio Sonata in A major

June 24 M Haydn: Symphony No. 89
June 25 T Debussy: *Suite Bergamasque*
June 26 W L. Kozeluch*: Selections from *Moses in Egypt*
June 27 T Liszt: *Hamlet*
June 28 F Coste*: Grande Serenade

Siskiyou Music Hall

June 3 M Mendelssohn: String Quartet in A minor
June 4 T Tchaikovsky: Piano Concerto No. 2
June 5 W Nielsen*: Symphony No. 1
June 6 T Khachaturian*: Violin Concerto
June 7 F Schumann*: Piano Concerto in A minor

June 10 M Herzogenberg*: Violin Sonata No. 2
June 11 T R. Strauss*: *Eine Alpensinfonie*
June 12 W Beethoven: String Quartet in A minor
June 13 T Chavez*: Sextet for Piano & Strings
June 14 F Haydn: *Mourning Symphony*

June 17 M Gounod*: Symphony No. 2
June 18 T Pleyel*: String Quartet in G minor
June 19 W Elgar: *Enigma Variations*
June 20 T Kraus*: Violin Concerto in C major
June 21 F Bizet: Symphony in C major

June 24 M Vaughan Williams: Symphony No. 5
June 25 T Mozart: Clarinet Concerto in A major
June 26 W Brahms: Double Concerto
June 27 T Peterson-Berger: *The Journey on Southerly Winds*
June 28 F Joachim*: Violin Concerto No. 3



- **AM Transmitters** provide extended regional service.
- **FM Transmitter**
- **FM Translators** provide low-powered local service.

Stations

KSIK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYK AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
9:57am As It Was
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
9:57pm As It Was
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Inside Europe
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live

3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm A Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

Lyric Opera of Chicago

June 1 - Don Pasquale by Gaetano Donizetti
Stephen Lord, conductor; Ildebrando D'Arcangelo,
Marlis Petersen, René Barbera, Corey Crider

June 8 - Elektra by Richard Strauss
Andrew Davis, conductor; Christine Goerke, Emily
Magee, Jill Grove, Alan Held,
Roger Honeywell

Hansel & Gretel (In German) by Engelbert
Humperdinck
Ward Stare, conductor; Elizabeth DeShong, Maria
Kanyova, Jill Grove, Julie Makerov, Brian Mulligan

June 15 - La Bohème by Giacomo Puccini
Emmanuel Villaume, conductor; Anna Netrebko,
Joseph Calleja, Elizabeth Futral, Lucas Meachem,
Andrea Silvestrelli, Joseph Lim, Dale Travis

June 22 - Die Meistersinger by Richard Wagner
Andrew Davis, conductor; James Morris, Johan
Botha, Amanda Majeski, Bo Skovhus, David Por-
tillo, Jamie Barton, Dimitry Ivashchenko, Darren
Jeffery

June 29 - Rigoletto by Giuseppe Verdi
Evan Rogister, conductor; Zelko Lucic, Albina
Shagimuratova, Giuseppe Filianoti, Andrea Sil-
vestrelli, Nicole Piccolomini, Todd Thomas



Marlis Petersen and Ildebrando D'Arcangelo in the Lyric Opera of Chicago's *Don Pasquale*.

CREDIT: DAN REST

Arts



ROGUE VALLEY

Theater

◆ Shakespeare, musicals, classics, eleven plays including three *world premieres*. The Oregon Shakespeare Festival 2013 Season at a glance: In the Angus Bowmer Theatre:

The Taming of the Shrew by William Shakespeare, thru Nov 3

My Fair Lady by Alan J. Lerner; music by Frederick Loewe, thru Nov 3

Two Trains Running by August Wilson, thru Jul 7

A Streetcar Named Desire by Tennessee Williams, thru Nov 2

The Tenth Muse by Tanya Saracho/World Premiere, Jul 24–Nov 2

In the Thomas Theatre (formerly New Theatre): *King Lear* by William Shakespeare, thru Nov 3

The Unfortunates Book, music, and lyrics by 3 Blind Mice (Jon Beavers, Ramiz Monsef, Ian Merrigan) and Casey Hurt/World Premiere, thru Nov 2

The Liquid Plain by Naomi Wallace/World Premiere, Jul 2–Nov 3

On the Elizabethan Stage:

Cymbeline by William Shakespeare, Jun 4–Oct 11

The Heart of Robin Hood by David Farr, Jun 5–Oct 12

A Midsummer Night's Dream by William Shakespeare, Jun 6–Oct 13

Backstage Tours thru Nov 2. The Green Show in the festival courtyard Jun 4–Oct 13. Located at 15 S. Pioneer St., Ashland. (541)482-4331 or (800)219-8161 www.osfashland.org

◆ Southern Oregon University Dept. of Performing Arts/Theatre concludes its 2012-2013 Season with the Tony Award-winning musical comedy *Avenue Q* thru Jun 2 in the Center Stage Theatre, and *The Illusion* adapted by Tony Kushner thru Jun 2 in the Center Square Theatre. All performances held at the SOU Theatre Arts Bldg., on So. Mountain Ave., Ashland. (541)552-6348 www.sou.edu/performingarts

◆ Oregon Cabaret Theatre presents *Nunsensations – the Nonsense Las Vegas Revue* Jun 7 thru Aug 25 with Previews Jun 5 and 6. The Little Sisters of Hoboken of *Nonsense* fame are back. The fun starts 30 mins. before curtain; arrive early and play Bingo with the nuns. Located at First and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com

◆ Camelot Theatre in Talent continues its presentation of Neil Simon's *45 Seconds from Broadway* thru Jun 9. *Jekyll & Hyde* is presented Jun 19



The Historic Cascade Theatre and JPR Performance Series presents acclaimed dobro player Jerry Douglas on June 13 at 7:30 pm.

thru Jul 21. Conceived for the stage by Steve Cuden and Frank Wildhorn; Book and Lyrics by Leslie Bricusse; Music by Frank Wildhorn; and based on the story by Robert Louis Stevenson. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Barnstormers Theatre presents the world premiere, *Tomatoes*, written and directed by Diane Nichols Jun 14 thru 30. Kelly Bennett has her hands full with a precocious eight-year-old son and a 20-year-old vegan daughter, in this light hearted comedy that turns the family upside-down when an unexpected visitor arrives. Located at 112 NE Evelyn Ave., Grants Pass. (541)479-3557 www.barnstormersgp.org

◆ Craterian Theater at the Collier Center for the Performing Arts features the following performances:

Next Stage Repertory Company presents *Brilliant Traces* by Cindy Lou Johnson on May 30, 31, and Jun 1 at 7:30 pm

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprartsce@gmail.com

**June 15 is the deadline
for the August issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.jpr.org

Artscene Editor: Miki Smirl

Craterian Performances presents *The Ultimate Thriller "The" Michael Jackson Tribute* on Jun 13 at 7:30 pm

Sam Houston State University American Band College Directors' Band presents The 25th Anniversary Edition of the American Band College on Jun 25 at 7:30 pm

Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

Music

◆ The Siskiyou Institute presents its final show of the season with John Stein and the Mingotan Project on Jun 1 at 7:00 pm. The group features from San Francisco, Rebecca Kleinman (flute); from Boston, John Stein (guitar); from San Francisco (originally Ashland), Daniel Fabricant (acoustic bass); and from Spain, Matias Mingote German (drums). The group presents a variety of musical styles including jazz, klezmer, and original melodies with rhythmic feels for dancing: tango, milonga, candombe, zamba, and more. Jazz at the Vineyard: Paschal Winery, 1122 Suncrest Rd., Talent. (541)488-3869 www.siskiyouinstitute.com

◆ Music at St. Mark's presents the Fong-Rands-Stubson Trio—Doug Fong, cello, Janis Rands, piano, and Larry Stubson, violin—presenting trios by Haydn and Dvorak on Jun 2 at 3:00 pm. This free event will be followed by a reception. St. Mark's Episcopal Church is located at 5th and Oakdale, Medford. (541)821-0977 www.stmarks-medford.org

◆ Southern Oregon University presents The Jefferson State Choral Coalition directed by Dr. Kirby Shaw *Living in the Moment* on Jun 8 in two performances 3:00 pm and 7:30 pm. Kick off your summer with a high energy, power rocking performance with arrangements of favorites from Dave Brubeck to the Doobie Brothers; Fleetwood Mac to Loggins and Messina; Gloria Estefan to Kool and The Gang; and a hot Latino version of a song written for the original Pink Panther movie. Featuring choreographer Markita Shaw, leading the JSCC Dancers. Tickets available at Paddington Station and the SOU Performing Arts Box Office, by phone and online. SOU Music Recital Hall on Mountain Ave., Ashland. (541)552-6348 www.jeffersonstatechoralcoalition.com/performances

◆ Britt Festivals, the Pacific Northwest's premier outdoor summer performing arts festival, celebrates its 50th year with world-class artists in classical music, jazz, blues, folk, bluegrass, world, pop and country music. The 2013 season opens with the following performances:

Cyndi Lauper, She's So Unusual Tour/Hunter Valentine on Jun 15 at 7:30 pm



Old Crow Medicine Show takes the stage on June 28 at the Cascade Theatre in Redding.



The Fourth Semi-Annual Summer Solstice Concert Celebration with the Alice DiMichele Band takes place at the Applegate River Lodge on June 21.

Grace Potter & The Nocturnals/Special Guest TBA on Jun 24 at 7:00 pm
 An Evening with the Steve Miller Band on Jun 25 at 8:00 pm
 John Prine/Carrie Rodriguez on Jun 28 TBD
 Ziggy Marley/Indubious on Jun 29 at 7:30 pm
 The Music of ABBA : Arrival from Sweden on Jun 30 at 8:00 pm
 All performances take place at the Britt Pavilion in Jacksonville. (541)773-6077 or (800)882-7488 www.brittfest.org/performances

◆ The Palo Alto Chamber Orchestra returns to the Elizabethan stage of the Oregon Shakespeare Festival on Jun 17 at 8:00 pm to delight audiences with its youthful passion and stunning musicianship. This year PACO collaborates with 12 members of the Siskiyou Violins in a rendition of Vivaldi's *Concerto for Four Violins in B Minor*. Cellist Matt Haimovitz is the soloist for the *Cello Concerto in C Major* by Boccherini. Also, performing, Stephen Spies' *Adagio and Allegro*. The program also features American music arranged for string orchestra, including George Gershwin's only piece of chamber music, *Lullaby*; and *The Penguin* by Raymond Scott; and Aaron Copeland's *Hoedown* from his ballet *Rodeo*. OSF, Elizabethan Stage, Ashland. (541)482-4331 www.pacomusic.org or www.osfashland.org

◆ The Fourth Semi-Annual Summer Solstice Concert Celebration with Alice DiMichele Band at the Applegate River Lodge on Jun 21 at 8:00 pm. Alice will be joined by longtime band members Mikey Stevens (Gypsy Soul), Jeff Pevar (CPR, Ray Charles Orchestra, Ricki Lee Jones trio and many more), and Crystal Reeves (Siskiyou Summit). Applegate River Lodge, HWY 238 Applegate. (541)245-6645 or (360)468-2753 www.alicedimichele.com

◆ Rogue Valley Symphony Orchestra presents the opening of its Summer Series with "Americana" featuring Ana Vidovic, guitar, on Jun 28 at 7:30 pm. Music of Castelnuovo-Tedesco - *Guitar Concerto No. 1*, Barber - *Adagio for Strings*, Ives - *The Unanswered Question*, and Stravinsky - *The Unanswered Question*. Eden Vale Winery, 2310 Voorhis Rd., Medford. (541)552-6354 www.rvssymphony.org

Exhibitions

◆ Schneider Museum of Art continues its presentation *Fighting Men: Golub, Voulkos, Kirby* thru June 8. Paintings, prints, ceramics and superhero comics make up this show. The exhibition of work is curated by Daniel Duford for the Ronna and Eric Hoffman Gallery of Contemporary Art, Lewis & Clark College, Portland, OR. The museum is located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6101 www.sou.edu/sma/

◆ FireHouse Gallery presents the Art Faculty Self Portrait Exhibit by the Rogue Community College Art Faculty using a variety of media and styles. June 4 thru 27. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College continues its annual presentation of Rogue Community College Student Art Exhibit works in multi-media thru June 12. Located in Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ Grants Pass Museum of Art presents the following events:

Sightlines: Studio Art Quilt Associates (SAQA) Jun 4 thru Jul 26

First Friday on Jun 7 from 6:00-9:00 pm

Life Drawing Session on Jun 12 from 7:00-9:00 pm

Second Friday Poetry on Jun 12 from 7:00-9:00 pm

Located at 229 SW G St., Grants Pass. (541)479-3290 www.gpmuseum.com

◆ Taste of Summer Jun 8 11:00 am-4:00 pm Spend the day in Jacksonville celebrating the beginning of another Britt summer. The afternoon includes live music, food from local restaurants, demonstrations by the artists of Art Presence, a wine walk featuring several local wineries, a beer garden, children's activities on the courthouse grounds, street performers and more. Downtown Jacksonville. (541)773-6077 www.brittfest.org/performances/tasteofsummer2013

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass

features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

Dance

◆ Dancing People Company presents the third annual "Dance in the Park" performances on June 29 and 30 at 6:30 pm. Free! Lithia Park Bandshell, Ashland. (541)488-9683 robin@dancingpeople.com

OREGON AND REDWOOD COAST

Theater

◆ Arcata Playhouse presents Patty Larkin in concert on Jun 5 at 8:00 pm. Tickets available at Wildberries Market Place, Wildwood Music and The Works. The Playhouse is located at 1251 9th St., Arcata CA. (707)822-1575 www.brownpapertickets.com

Music

◆ Illinois River Valley Arts Council presents *From Broadway With Love*, on Jun 15 at 5:00 pm, featuring Oregon Little big Band Duo, RCC Illinois Valley Chorus and Rogue Brass Quintet, at Deer Creek Center, 1241 Illinois River Road, 1.3 miles West of Selma Post Office. (541)592-4444 www.irvac.com

◆ Pistol River Concert Association presents 3 Leg Torso on Jun 15 at 8:00 pm featuring a combination of Modern Chamber music, Tango, high energy Middle Eastern and Eastern European folk music, coupled with a cinematic sense of musical storytelling, bridging the worlds of art and popular culture. Located in Friendship Hall, 24194 Carpenterville Rd., Pistol River. (541)247-2848 www.pistolriver.com

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents the following Performances and Events:

Celebration of the Arts Gala & Auction thru Jun 15 and honoring Peter Santino with the outstanding contribution to the Arts Award. Marvin Schuler & Edward Oliver African Collection thru Jun 30

The Left Edge - Jun 26 thru Jul 21 - a juried ceramic exhibition encompassing the vast array of contemporary ceramics in sculptural, installation, and vessel-making genres. *The Left Edge* is used as a metaphor and encourages artists to submit work that pushes traditional boundaries of the ceramic medium in its treatment of material and subject.

2nd Sunday Afternoon of Dance - No Sunday Dance Jun thru Aug

2nd Saturday Family Arts Day from 2-4 pm Located at 636 F St., Eureka. (707)442-0240 www.humboldtarts.org

◆ Coos Art Museum presents its Permanent Collection comprising over 550 works. The fine art print collection contains works by major American artists including Alexander Calder, Warrington Colescott, Red Grooms, Robert Rauschenberg, James

CONTINUED ON NEXT PAGE

Artscene *From p. 29*

Rosenquist, and Larry Rivers. Coos Art Museum located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents *Photographs of Native Americans of Northwest California*, thru Fall 2013, and includes historic Indian photographs from 1870-1929. On Jun 14 from 2:00-4:00 pm the Trinidad Museum Society presents a walking tour of the 1871 Trinidad Head United States Coast Guard lighthouse and of the 1913 granite cross at the top of Trinidad Head commemorating the 1775 Bodega-Hazeta arrival at Trinidad Bay, naming and claiming Trinidad for Charles III of Spain. Located in the historic Sangster-Watkins-Underwood House, hours are 12:30 until 4:00 pm Wed. thru Sun. at 400 Janis Court, Trinidad, CA. (707)677-3816 www.trinidadmuseum.org

◆ The Eureka Heritage Society has gifted the Romano Gabriel Sculpture Garden on 2nd St. in Eureka to the Humboldt Arts Council. This local treasure changes hands and takes on a new role in the arts on the No. Coast. Call for more information. (707)442-0278 ext. 205 www.humboldtarts.org

◆ Community Arts Foundation, a Dreammaker Project of the Ink People, presents Trinidad Art Nights every first Fri. of the month from 6-9:00 pm in the peaceful, beautiful town of Trinidad, 15 miles North of Arcata featuring art, music, food and other events. www.trinidadartnights.com

ROSEBURG/EUGENE

Music

◆ Umpqua Community College Fine and Performing Arts presents the Umpqua Singers Jazz Band Concert on Jun 7 at 7:30 pm at the Centerstage



Britt Festivals presents the legendary John Prine on the hill in Jacksonville, June 28.

Theatre. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.tickets.umpqua.edu

Exhibitions

◆ The Art Gallery at Umpqua Community College, located in the Whipple Fine Arts Bldg., features a variety of media including photography, painting, printmaking, design, drawing, ceramics, and sculpture. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

NORTH CALIFORNIA

Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present these events:

Jerry Douglas, Dobro player, Jun 13 at 7:30 pm
Terry Riley and Gyan Riley, pianist/singer and minimalist music pioneer with his virtuoso classical guitarist son, Gyan, on Jun 23 at 7:30 pm

Old Crow Medicine Show, Americana string band from the street corners of New York on Jun 28 at 7:30 pm
Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ Riverfront Playhouse presents "Belles On Their Toes" Jun 22-Jul 20. Call for showtimes and ticket information. Ticket outlet: The Cascade Theatre, 1733 Market St., Redding. (530)243-8877 and online at www.cascadetheatre.org or at The Riverfront Playhouse located at 1620 E. Cypress Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ The 23rd Annual Tribute to the Trees Concert by the Palo Alto Chamber Orchestra to benefit the Dunsmuir Botanical Gardens will be presented Jun 15 at 6:30 pm. This year's theme, Puttin' on the Ritz: *A Black and White Affair* features the youthful and talented PACO performing Vivaldi's *Concerto for Four Violins in B Minor* joined by The Siskiyou Violins. The program also includes the world premiere of *Adagio and Allegro*, composed by Stephen Spies, as well as works by Puccini, Gershwin, and Donizetti. *The Penguin* by Raymond Scott accentuates the evening's theme. Gates open at 3:30 pm for cocktail hour, a popular Silent Auction, and socializing. An elegant alfresco supper at 5:00 pm will be catered by Dogwood Diner. Contact Dunsmuir botanical Gardens at the Dunsmuir Recreation and Parks District for more information and reservations. (530)235-4740 info@dunsmuirbotanicalgardens.org

Exhibitions

◆ Liberty Arts Gallery in Yreka presents *Manipulated Light: Bend It, Break It, Bounce It Around - Open Call* featuring the work of Marlis Jeremutis - June 21/Solstice. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ Turtle Bay Exploration Park presents the following exhibitions:

Wings of Summer - Butterflies! Thru Jul 7 in the Butter Fly House/Paul Bunyan's Forest Camp

Walk on the Wild Side Animal Show thru Sep 2
Nano: The Science of Small thru Jun 16 in Main Gallery-East

Mathematics/carnival form from the Museum of Mathematics in New York thru Sep 29
The Art of the Brick - large scale sculptures created out of iconic LEGO bricks thru Sep 2

Turtle Bay is located at 844 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ Boxcar Gallery presents paintings by local artists, railroad artifacts, African artifacts, 1960s posters, and a 1926 Brambach Baby-Grand piano from Dunsmuir's Pink Flamingo Club. Located at 5905 Sacramento Ave., Dunsmuir. (530)235-4050 www.boxcargallery.net

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

Dance

◆ The Redding Dance Centre presents its annual dance production on Jun 15 at the Redding Civic Auditorium. The show will open with *Meant to Fly*, a fast-paced review of jazz, tap, and modern dance pieces. Following intermission, the full-length story ballet *Aladdin* will be performed. Past productions can be seen on the dance centre web site. (530)243-2211 www.reddingcivic.com or www.reddingdancecentre.com

KLAMATH

Theater

◆ The Linkville Players concludes its presentation of Steve Martin's farce *The Underpants* directed by Matthew Landsiedel on June 1. The wife of a German government employee becomes the center of attention when her underpants, unaccountably drop to her ankles during a parade for the king. Reserved tickets. Located at 201 Main St., Klamath Falls. (541)205-4395 or (541)884-6782 (voicemail only).

Music

◆ Ross Ragland Theater presents these performances:

Klamath Dance: Four Seasons Spring Recital on Jun 1 at 3:00 pm

Now Is the Time - Dance Production on Jun 7 and 8 at 7:30 pm

Located at 218 North 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm-midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org

With you the possibilities are sky high.

Rise to the Medford Blue SkySM Challenge

The City of Medford has teamed up with the Medford/Jackson County Chamber of Commerce, Heart of Medford Association, Jefferson Public Radio and Pacific Power to launch a community challenge encouraging local citizens and businesses to support renewable energy by enrolling in Pacific Power's voluntary Green-e Energy certified Blue Sky program.

The goal is to increase participation by 25 percent by December 31, 2013. Upon reaching the goal, the community will receive a 1 kilowatt grid-tied solar energy installation!

Enroll or learn more at pacificpower.net/medfordchallenge.



Let's turn the answers on.



The City of Medford is already leading the way by enrolling in Blue Sky and so are these Medford area Blue Sky business partners:

Asante Health System
Asante Health System –
Rogue Valley Medical Center
Batzer Construction, Inc.
Bolga Baskets International
Buttercloud Bakery & Café
Cafe Dejeuner
City of Medford
Coca-Cola Bottling Company
of Oregon
Ed's Tire Factory
Gervais Day Spa & Salon
Glenridge Terrace Apartments
Hansen's Motorcycles, LLC
Harry & David
Healthy Inspirations
Jackson County Airport
Authority
Kaleidoscope Pizzeria and Pub
Larry B. Workman,
Attorney at Law
Lithia Motors, Inc.
Lonnie's Auto Painting
Medford Congregational
United Church of Christ

Medford Cycle Sport
Medford Nail
Mustard Press
Ogden Roemer
Wilkerson Architecture
On The Wall
Plant Oregon
Pronto Print
Providence Medford
Medical Center
RHT Energy Solutions
Rising Sun Farms, Inc.
Rogue Barber Shop
Roller Odyssey
SierraPine Medite
Southern Oregon
Brewing Co.
Staples
Sunrise Cafe & Catering
The Goldy Building
Three Treasures
Chinese Medicine
Timber Products Company
Wild River Medford, LLC



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Redding's Historic

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Tickets and Information cascadetheatre.org • 530-243-8877

Presented by



Jefferson
Public Radio



Jerry Douglas

"From regal restraint to reckless abandon, Douglas is never anything less than astonishing." *Billboard*

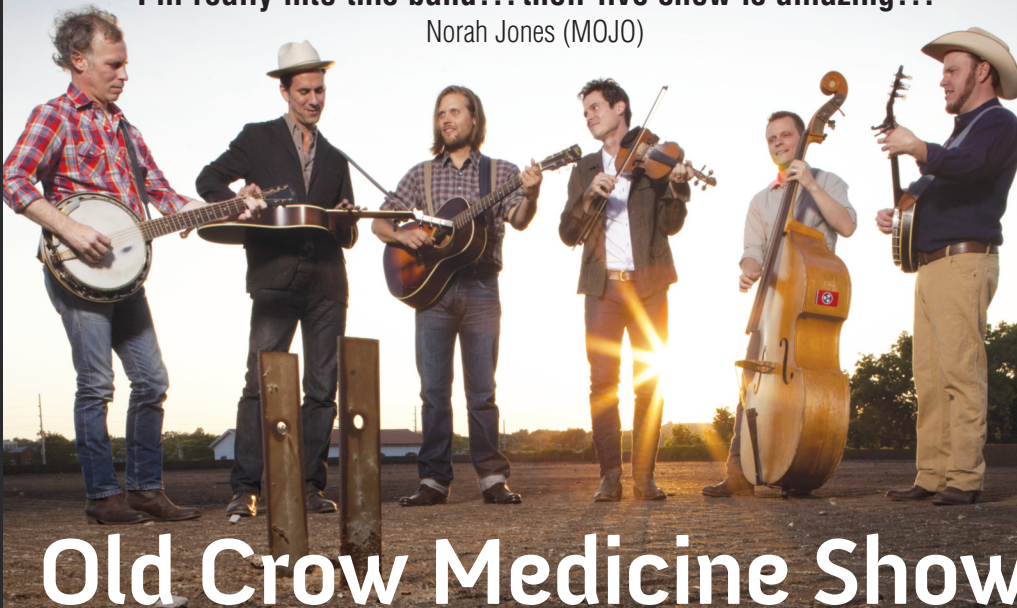
June 13 • 7:30 pm

Internationally recognized as the world's top Dobro player, Jerry Douglas has garnered thirteen Grammy Awards and numerous International Bluegrass Music Association awards, and holds the distinction of being named "Musician of the Year" by The Country Music Association (2002, 2005, 2007), The Academy of Country Music (11 times), and The Americana Music Association (2002, 2003). In addition to his thirteen solo recordings, Douglas has played on more than 1,600 albums. As a sideman, he has recorded with artists as diverse as Ray Charles, Eric Clapton, Dolly Parton, Mumford & Sons, Keb' Mo', Ricky Skaggs, Elvis Costello, and Johnny Mathis. Now, at a point in his life where most other musicians have settled into a routine Jerry Douglas eagerly embraces new creative challenges styles.



"I'm really into this band... their live show is amazing..."

Norah Jones (MOJO)



Old Crow Medicine Show

June 28 • 7:30 pm

Americana string band Old Crow Medicine Show got its' start fifteen years ago busking on street corners in New York state, winning audiences with their boundless energy and spirit. Since then, the band has gone on to tour the world and sell over 800,000 albums. Their song "Wagon Wheel", co-authored with Bob Dylan, went gold selling over 500,000 copies in November 2011. Old Crow continues to craft classic American roots music while pushing themselves in new directions, mixing tunes of old-time, bluegrass, folk, country and blues.